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VOLUME I

Raphael Sanzio

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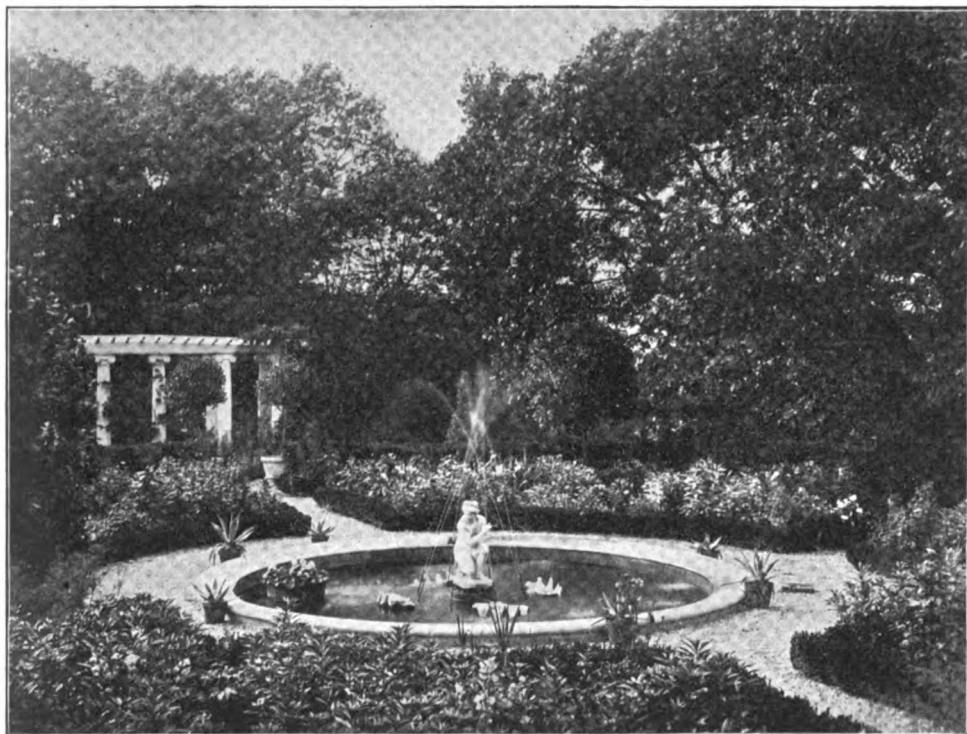
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MASTERS IN ART

Raphael

UMBRIAN, FLORENTINE, ROMAN SCHOOLS























PORTRAIT OF RAPHAEL BY HIMSELF UFFIZI GALLERY, FLORENCE

This portrait, painted when Raphael was twenty-three, is, in spite of its imperfections, the best extant likeness of him. The drawing in the Oxford University Collection, of doubtful authenticity at best, shows him at the immature age of sixteen, and in his portrait of himself in the "School of Athens" he is in unusual guise and, as it were, acting a part. The Uffizi portrait, however, can leave us in no doubt as to its physical correctness. The eyes are brown and the hair chestnut. Originally but thinly painted, the picture has been badly cared for, and is much changed; but Dr. Bode is alone among critics in doubting that it is Raphael's own handiwork.

Raphael Sanzio

BORN 1483: DIED 1520
UMBRIAN, ROMAN, FLORENTINE SCHOOLS

THE present monograph treats of Raphael only as a painter of easel-pictures. His frescos and drawings will be considered in future issues.

ANNA JAMESON

"MEMOIRS OF EARLY ITALIAN PAINTERS"¹

RAPHAEL SANZIO,² or Santi, was born in the city of Urbino, on Good Friday, in the year 1483. His father, Giovanni Santi, was a painter of no mean talent, who held a respectable rank in his native city. The name of Raphael's mother was Magia, and the house in which he was born is still standing, and is regarded by the citizens of Urbino with just veneration. He was only eight years old when he lost his mother, but his father's second wife, Bernardina, well supplied her place, and loved him and tended him as if he had been her own son. His father was his first instructor, and very soon the young pupil showed extraordinary talent; but when the boy was but eleven years old his good father died, in August, 1494. It is not quite certain who was Raphael's next teacher,³ but it appears that he was sent to study under Perugino in 1499, being then sixteen years old.

He remained in this school till he was nearly twenty, and was chiefly employed in assisting his master. A few pictures painted between his sixteenth and twentieth year have been authenticated by careful research, and are very interesting from being essentially characteristic. There is, of course, the manner of his master Perugino, but mingled with some of those qualities which were particularly his own, and which his after-life developed into excellence; and nothing in these early pictures is so remarkable as the gradual improvement of his style, and his young predilection for his favorite subject, the Madonna and Child. The most celebrated of all his pictures painted under the influence of Perugino was one representing the marriage of the Virgin Mary to Joseph — a subject which is very common in Italian art, and called "Lo Sposalizio" (The Espousals).

In the same year that he painted this picture (1504) Raphael visited Florence for the first time. He did not remain long at Florence in this first visit, but he made the acquaintance of Fra Bartolommeo and Ridolfo Ghirlandajo, and saw some cartoons by Leonardo da Vinci and Michelangelo which filled his mind with new and bold ideas both of form and composition. In the following year he was employed in executing several large pictures for various churches at Perugia.

¹ Edited and revised by Estelle M. Hurl (Boston, 1896). ² His name was Raffaello Santi; its Latin form was Sanctius, which again in Italian became Sanzio. ³ It is believed by many critics that Raphael studied under Timoteo Viti at Urbino.

When he had finished these and other works he returned to Florence, and remained there till 1508. Some of his finest works may be referred to this period of his life; that is, before he was five-and-twenty. [Among them may be mentioned the "Madonna del Cardellino," "La Belle Jardinière," "St. Catherine," and "St. George and the Dragon."]

In his twenty-fifth year, when Fra Bartolommeo, Leonardo da Vinci, and Michelangelo were all at the height of their fame, and many years older than himself, the young Raphael had already become celebrated from one end of Italy to the other. At this time Julius II. was pope, and at the age of seventy was revolving plans for the aggrandizement of his power and the embellishment of the Vatican which it would have taken a long life to realize. Conscious that the time before him was to be measured by months rather than by years, and ambitious to concentrate in his own person all the glory that must ensue from such magnificent works, he listened to no obstacles, he would endure no delays, he spared no expense in his undertakings. Bramante, the greatest architect, and Michelangelo, the greatest sculptor, in Italy, were already in his service. Leonardo da Vinci was then employed in public works at Florence and could not be engaged, and he therefore sent for Raphael to undertake the decoration of those halls in the Vatican which Popes Nicholas V. and Sixtus IV. had begun and left unfinished. The invitation, or rather order, of the pope was, as usual, so urgent and so peremptory that Raphael hurried from Florence, leaving his friends Bartolommeo and Ghirlandajo to complete his unfinished pictures; and immediately on his arrival at Rome he commenced the greatest of his works in fresco, the Chambers of the Vatican. . . .

Before this work was finished Julius II. died, and was succeeded in 1513 by Leo X. Though the character of Pope Leo X. was in all respects different from that of Julius, he was not a less patron of Raphael than his predecessor had been; and certainly the number of learned and accomplished men whom he attracted to his court, and the enthusiasm for classical learning which prevailed among them, strongly influenced those productions of Raphael which date from the accession of Leo. They became more and more allied to the antique, and less and less imbued with that pure religious spirit which we find in his earlier works.

Cardinal Bembo, Cardinal Bibbiena, Count Castiglione, the poets Ariosto and Sanazaro, ranked at this time among Raphael's intimate friends. With his celebrity his riches increased; he built himself a fine house in that part of Rome called the Borgo, between St. Peter's and the Castle of St. Angelo; he had numerous scholars from all parts of Italy, who attended on him with a love and reverence and duty far beyond the lip and knee homage which waits on princes; and such was the influence of his benign and genial temper, that all these young men lived in the most entire union and friendship with him and with each other, and his school was never disturbed by animosities and jealousies. All the other painters of that time were the friends rather than the rivals of the supreme and gentle Raphael, with the single exception of Michelangelo.

About the period at which we are now arrived, the beginning of the pontificate of Leo X., Michelangelo had left Rome for Florence. Leonardo da Vinci came to Rome, by the invitation of Leo, attended by a train of scholars, and lived on good terms with Raphael, who treated the venerable old man with becoming deference. Fra Bartolommeo also visited Rome about 1513, to the great joy of his friend. We find Raphael at this time on terms of the tenderest friendship with Francia, and in correspondence with Albrecht Dürer, for whom he entertained the highest admiration. . . .

Under Leo X. Raphael continued his great works in the Vatican; and while he was designing and executing these large frescos, assisted by his scholars, he was also engaged in many other works. Among his most celebrated and most popular compositions is the

series of subjects from the Old Testament called "Raphael's Bible;" these were comparatively small frescos adorning the thirteen cupolas of the loggie of the Vatican. There was still another great work for the Vatican intrusted to him. The interior of the Sistine Chapel had been ornamented round the lower walls with paintings in imitation of tapestries. Leo X. resolved to substitute real draperies of the most costly material; and Raphael was to furnish the subjects and drawings, which were to be copied in the looms of Flanders, and worked in a mixture of wool, silk, and gold. Thus originated the famous "Cartoons of Raphael." . . . For his patron Agostino Chigi, Raphael painted in fresco the history of Cupid and Psyche. The palace which belonged to the Chigi family is now the Villa Farnesina, on the walls of which these famous frescos may still be seen in very good preservation, and in the same palace he painted "The Triumph of Galatea."

At this time the lovers of painting at Rome were divided in opinion as to the relative merits of Michelangelo and Raphael, and formed two great parties, that of Raphael being by far the more numerous. Michelangelo, with characteristic haughtiness, disdained any open rivalry with Raphael, and put forward the Venetian Sebastiano del Piombo as no unworthy competitor of the great Roman painter. Raphael bowed before Michelangelo, and, with the modesty and candor which belonged to his character, was heard to thank Heaven that he had been born in the same age and enabled to profit by the grand creations of that sublime genius, but he was by no means inclined to yield any supremacy to Sebastiano; he knew his own strength too well. To decide the controversy, the Cardinal Giulio de' Medici, afterwards Clement VII., commissioned Raphael to paint the picture of "The Transfiguration," and at the same time commanded from Sebastiano del Piombo the "Raising of Lazarus," which is now in the National Gallery. Both pictures were intended by the cardinal for his cathedral at Narbonne, he having lately been created archbishop of Narbonne by Francis I. Michelangelo, well aware that Sebastiano was a far better colorist than designer, furnished him with the cartoon for his picture, and, it is said, drew some of the figures (that of Lazarus for example) with his own hand on the panel; but he was so far from doing this secretly that Raphael heard of it, and exclaimed, joyfully, "Michelangelo has graciously favored me, in that he has deemed me worthy to compete with himself, and not with Sebastiano!" But he did not live to enjoy the triumph of his acknowledged superiority, dying before he had finished his picture, which was afterwards completed by the hand of his pupil Giulio Romano.

During the last years of his life, and while engaged in painting "The Transfiguration," Raphael's active mind was employed on many other things. He had been appointed by the pope to superintend the building of St. Peter's, and he prepared the architectural plans for that vast undertaking. He was most active and zealous in carrying out the pope's project for disinterring and preserving the remains of art which lay buried beneath the ruins of ancient Rome. He also made several drawings and models for sculpture, and with a princely magnificence sent artists at his own cost to various parts of Italy and into Greece to make drawings from those remains of antiquity which his numerous and important avocations prevented him from visiting himself. He was in close intimacy and correspondence with most of the celebrated men of his time; interested himself in all that was going forward; mingled in society, lived in splendor, and was always ready to assist generously his own family and the pupils who had gathered round him. (The Cardinal Bibbiena offered him his niece in marriage, with a dowry of three thousand gold crowns; but the early death of Maria di Bibbiena prevented this union, for which it appears that Raphael himself had no great inclination.)

In possession of all that ambition could desire, for him the cup of life was still running over with love, hope, power, glory, when, in the very prime of manhood, and in the

midst of vast undertakings, he was seized with a violent fever,— caught, it is said, in superintending some subterranean excavations,— and expired after an illness of fourteen days. His death took place on Good Friday (his birthday), April 6, 1520, when he had completed his thirty-seventh year. Great was the grief of all classes; unspeakable that of his friends and scholars. The pope had sent every day to inquire after his health, adding the most kind and cheering messages; and when told that the beloved and admired painter was no more, he broke out into lamentations on his own and the world's loss. The body was laid on a bed of state, and above it was suspended the last work of that divine hand, the glorious "Transfiguration." From his own house, near St. Peter's, a multitude of all ranks followed the bier in sad procession, and his remains were laid in the church of the Pantheon, near those of his betrothed bride, Maria di Bibbiena, in a spot chosen by himself during his lifetime.

The Art of Raphael

CHARLES C. PERKINS

"RAPHAEL AND MICHELANGELO"

OF all artists since the Greeks, Raphael had the most perfect feeling for true beauty. The beautiful was his especial field, and hence he is first among his kind. Leonardo had more depth, Michelangelo more grandeur, Correggio more sweetness; but none of them approached Raphael as an exponent of beauty, whether in young or old, in mortals or immortals, in earthly or divine beings. A genius of which grace was the essence, moderation the principle, and beauty the guiding star, Raphael was in truth the greatest of artists, because the most comprehensive, ~~blending as he did the opposing tendencies of the mystics and the naturalists into a perfect whole by reverent study of nature and of the antique.~~ Bred in a devotional school of art, and transferred to an atmosphere charged with classical ideas, he retained enough of the first, while he absorbed enough of the second, to make him a painter of works Christian in spirit and Greek in elegance and purity of form and style.

J. A. SYMONDS

"RENAISSANCE IN ITALY"

IN Raphael there was no perplexity, no division of interests. His faculty and his artistic purpose were exactly balanced, adequate, and mutually supporting. He saw by intuition what to do, and he did it without let or hindrance, exercising from his boyhood till his early death an unimpeded energy of pure productiveness. Like Mozart, to whom he bears in many respects a remarkable resemblance, Raphael was gifted with inexhaustible fertility and with unwearied industry. Like Mozart, again, he had a nature which converted everything to beauty. Thought, passion, emotion, became in his art living melody. We almost forget his strength in admiration of his grace; the travail of his intellect is hidden by the serenity of his style. There is nothing overmuch in any portion of his work, no sense of effort, no straining of a situation, not even that element of terror needful to the true sublime. It is as though the spirit of young Greece had lived in him again, purifying his taste to perfection, and restraining him from the delineation of things stern or horrible. Raphael found in this world nothing but its joy, and communicated to his ideal the beauty of untouched virginity. . . .

Among his mental faculties the power of assimilation seems to have been developed to an extraordinary degree. He learned the rudiments of his art in the house of his father,

Santi, at Urbino, where a Madonna is still shown,—the portrait of his mother, with a child, perhaps the infant Raphael, upon her lap. Starting soon after his father's death as a pupil of Perugino, he speedily acquired that master's manner so perfectly that his earliest works are only to be distinguished from Perugino's by their greater delicacy, spontaneity, and inventiveness. Though he absorbed all that was excellent in the Peruginesque style he avoided its affectations, and seemed to take departure for a higher flight from the most exquisite among his teacher's early paintings. Later on, while still a lad, he escaped from Umbrian conventionality by learning all that was valuable in the art of Masaccio and Fra Bartolommeo. To the latter master, himself educated by the influence of Leonardo, Raphael owed more, perhaps, than to any other of his teachers. The method of combining figures in masses, needful to the general composition, while they preserve a subordinate completeness of their own, had been applied with almost mathematical precision by the Frate in his fresco at S. Maria Nuova. It reappears in all Raphael's work subsequent to his first visit to Florence. So great, indeed, is the resemblance of treatment between the two painters that we know not well which owed the other most. Finally, when Raphael settled in Rome, he laid himself open to the influence of Michelangelo, and drank in the classic spirit from the newly discovered antiques. Here at last it seemed as though his native genius might suffer from contact with the potent style of his great rival; and there are many students of art who feel that Raphael's later manner was a declension from the divine purity of his early pictures. There is, in fact, a something savoring of overbloom in the Farnesina frescos, as though the painter's faculty had been strained beyond its natural force. Yet who shall say that Raphael's power was on the decline, or that his noble style was passing into mannerism, after studying both the picture of "The Transfiguration" and the careful drawings from the nude prepared for this last work?

So delicate was the assimilative tendency in Raphael that what he learned from all his teachers, from Perugino, Fra Bartolommeo, Masaccio, Da Vinci, Michelangelo, and the antique, was mingled with his own style without sacrifice of individuality. Each successive step he made was but a liberation of his genius, a stride toward the full expression of the beautiful he saw and served. He was never an eclectic. The masterpieces of other artists taught him how to comprehend his own ideal.

Raphael is not merely a man, but a school. Just as in his genius he absorbed and comprehended many diverse styles, so are many worthy craftsmen included in his single name. Fresco-painters, masters of the easel, workmen in mosaic and marquetry, sculptors, builders, arras-weavers, engravers, decorators of ceilings and of floors, all labored under his eye, receiving designs from his hand, and executing what was called thereafter by his name. The vast mass of Raphael's works is by itself astounding. The accuracy of their design and the perfection of their execution are literally overwhelming to the imagination that attempts to realize the conditions of his short life. There is nothing, or but very little, of rhetoric in all this world of pictures. The brain has guided the hand throughout, and the result is sterling poetry.

When Lomazzo assigned emblems to the chief painters of the Renaissance he gave to Michelangelo the dragon of contemplation, and to Mantegna the serpent of sagacity. For Raphael, by a happier instinct, he reserved man, the microcosm, the symbol of powerful grace, incarnate intellect. This quaint fancy of the Milanese critic touches the truth. What distinguished the whole work of Raphael is its humanity in the double sense of the humane and human. Phœbus, as imagined by the Greeks, was not more radiant, more victorious by the marvel of his smile, more intolerant of things obscene or ugly. Like Apollo chasing the Eumenides from his Delphian shrine, Raphael will not suffer his eyes to fall on what is loathsome or horrific. Even sadness and sorrow,

tragedy and death, take loveliness from him. And here it must be mentioned that he shunned stern and painful subjects. He painted no martyrdom, no "Last Judgment," and no "Crucifixion," if we except a little early picture. His men and women are either glorious with youth or dignified in hale old age. Touched by his innocent and earnest genius, mankind is once more gifted with the harmony of intellect and flesh and feeling that belonged to Hellas. Instead of asceticism, Hellenic temperance is the virtue prized by Raphael. Over his niche in the Temple of Fame might be written: "I have said ye are Gods;"—for the children of men in his ideal world are divinized.

E. H. AND E. W. BLASHFIELD AND A. A. HOPKINS, EDITORS "VASARI'S LIVES"

THE study of the works of Raphael is necessarily the study of the evolution of the pictorial art of Central Italy. For two hundred years great painters had been working at problems of suggestion, expression, and technical achievement. Then came Raphael, the grand harvester, and bound up the sheaves of the Renaissance. First were seen the fruits of his native Umbria, as Raphael, still almost a boy, learned of Timoteo Viti, then but a little later gave to the world a new Perugino, with fresher feeling, freer movement, and better architecture. Next came the Florentine period, so rich in influences of the loftiest order, of Leonardo da Vinci, of Michelangelo, and of Fra Bartolommeo. But Rome was the theatre of the main outcome of these influences. In Rome, the world's focus, Raphael declared himself for what he was, the supreme assimilator of all and every material that was fitted for the purposes of art. In the work of the men who had preceded him he saw almost instinctively what was best suited to the needs of pictorial presentation, what was best worth saving, perpetuating, sublimating; and what was better still, in his observation of nature the same instinct guided him. He seemed to perfect each phase of art after investing it with the resources of the new science. . . .

Of the art of composition Raphael was the greatest master of the modern world. His passion for synthesis was so strong that he saw all things in relation, and sometimes forgot detail to such an extent that, for the sake of arranging the ensemble, of finding time for the distribution, he left the execution to the hands that all but ruined his work. In an analysis of Raphael's achievement nothing is so puzzling as this obtrusion of the pupil and assistant between us and the master. In the consideration of Raphael's technique, the critic has constantly to attempt to disentangle the work of the master from that of the pupil. But collaboration, which is potent to blunt outline, to distort modelling, to coarsen color, is almost powerless to affect composition; here, therefore, we always see Raphael for what he was, the supreme master.

It is academic exaggeration and the coarse generalization of collaborators that have made some of Raphael's works even repellent to certain minds, and especially to young art students. The student, eager to study nature as it is, compares some of the figures in the Stanze, more especially some of the figures in the tapestry cartoons or the Farnesina frescos, with the almost impeccable technical work of certain modern French artists, and he is angered. "Is this," he asks, "your boasted Raphael? Are these straining eyeballs, and splaying fingers, and formal curls, and sugar-loaf noses like nature? Am I to learn from them?" To which the answer is: "These are the faults of Raphael, exaggerated by lesser men; and because they are exaggerations they are obvious and seen first of all." The real Raphael must be sought for in his own thought, his studies, the works which he executed himself. Even in those done by pupils the spiritual significance of the master's conception often pierces the envelope, and we see him at once powerful and serene; in the long line of his Madonnas there is no repetition, and no sense of fatigue, and in his frescos he laid down the lines of monumental composition. The same student who has compared Raphael's technique with that of the modern French master

may say, for instance, even while admitting their style and character, that the silhouettes of the women in the medallions of the Camera della Signatura are coarse in outline, that the construction of their faces will not bear analysis. But when that modern painter has a medallion to fill and has tried one arrangement after another, he inevitably realizes that it is Raphael who has found the best ordering that could be found; and the modern painter builds upon his lines, laid down so distinctly that the greater the practice of the artist the more complete becomes his realization of Raphael's comprehension of essentials in composition.

SIR JOSHUA REYNOLDS

"DISCOURSE V."

RAPHAEL'S materials are generally borrowed, though the noble structure is his own. His excellency lay in the propriety, beauty, and majesty of his characters, the judicious contrivance of his composition, his correctness of drawing, purity of taste, and skilful accommodation of other men's conceptions to his own purpose. Nobody excelled him in that judgment with which he united to his own observations on nature the energy of Michelangelo and the beauty and simplicity of the antique.

BERNHARD BERENSON "CENTRAL ITALIAN PAINTERS OF THE RENAISSANCE"

THERE have been in the last five centuries artists of far greater genius than Raphael Sanzio. Michelangelo was grander and more powerful, Leonardo at once more profound and more refined. In Raphael you never get the sweet world's taste as in Giorgione, nor its full pride and splendor as in Titian and Veronese. And I am calling up only Italian names — how many others, if we chose to cross the Alps! — and it is only as illustrator that he rivals these: for in the more essential matters of figure-painting Raphael is not for a moment to be ranked on a level with the great Florentines; nor does he, like the Venetians, indelibly dye the world with resplendent color.

Ever ready to learn, Raphael passed from influence to influence. At whose feet did he not sit? Timoteo Viti's, Perugino's, and Pinturicchio's, Michelangelo's, Leonardo's, and Fra Bartolommeo's, and finally, Sebastiano del Piombo's. From the last named, Sanzio, then already at the very height of his career and triumph, humbly endeavored to acquire those potent secrets of magical color which even a second-rate Venetian could teach him. And although he learned his lesson well, for in this the Umbrians ever had been distant cousins, as it were, of the Venetians, yet twice only did he attain to signal achievement in color: the fresco, so splendid as mere painting, which represents the "Miracle of Bolsena," and that exquisite study in gray, the "Portrait of Baldassare Castiglione." But what are these beside the mural paintings of Veronese, or the portraits of Titian? At his rarest best, Raphael as a master of color never went beyond Sebastiano. But he has other claims on our attention — he was endowed with a visual imagination which has never even been rivalled for range, sweep, and sanity. When it has been surpassed it has been at single points and by artists of more concentrated genius. Thus gifted, and coming at a time when form had, for its own sake, been recovered by the naturalists and the essential artists, when the visual imagery, of at least the Italian world, had already suffered along certain lines, the transformation from the mediæval into what has ever since been for all of us the modern, when the ideals of the Renaissance were for an ineffable instant standing complete, Raphael, filtering and rendering lucid and pure all that had passed through him to make him what he was, set himself the task of dowering the modern world with the images which to this day, despite the turbulent rebellion and morose succession of recent years, embody

for the great number of cultivated men their spiritual ideals and their spiritual aspirations. . . .

We go to Raphael for the beautiful vesture he has given to the antiquity of our yearnings; and as long as the world of Greeks and Romans remains for us what I fervently pray it may continue to be, — not only a mere fact, but a longing and a desire, — for such a time shall we, as we read the Greek and Latin poets, accompany them with an imagery either Raphael's own, or based on his; so long shall we see their world as Raphael saw it, — a world where the bird of morning never ceased to sing.

What wonder, then, that Raphael became on the instant, and has ever remained, the most beloved of artists! A world which owed all that was noblest and best in it to Classical culture found at last its artist, the illustrator who, embodying antiquity in a form surpassing its own highest conceptions, satisfied at last its noblest longings. Raphael, we may say, was the master artist of the humanists; and the artist of people nurtured on the classics he remains. . . . He has brought about the extraordinary result that when we read even the Hebrew classics we read them with an accompaniment of Hellenic imagery. What a power he has been in modern culture, Hellenizing the only force that could have thwarted it! . . . He has enshrined all the noble tenderness and human sublimity of Christianity, all the glamour and edifying beauty of the antique world, in forms so radiant that we ever return to them to renew our inspiration. But has he not also given us our ideals of beauty? The Florentines were too great as figure-artists, the Venetians as masters of color and paint, to care much for that which in art, as distinguished from illustration, is so unimportant as what in life we call beauty. . . .

And so the type of beauty to which our eyes and desire still return is Raphael's — the type which for four hundred years has fascinated Europe. Not artist enough to be able to do without beauty, and the heir of the Sienese feelings for loveliness, too powerfully controlled by Florentine ideals not to be guided somewhat by their restraining and purifying art, Sanzio produced a type, the composite of Ferrarese, Central Italian, and Florentine conceptions of female beauty, which, as no other, has struck the happy mean between the instinctive demands of life and the more conscious requirements of art. And he was almost as successful in his types of youth or age — indeed, none but Leonardo ever conceived any lovelier or more dignified. Only for manhood was Raphael perhaps too feeble — and yet, I am not sure.

A surprise awaits us. This painter whose temperament we fancy to have been somewhat languid, who presented ideals Hesperidean, idyllic, Virgilian, could, when he chose, be not only grand in his conceptions, but severe, impassive, and free from any aim save that of interpreting the object before him. And Raphael's portraits, in truth, have no superiors as faithful renderings of soul and body. They are truthful even to literal veracity, perceived in piercing light, yet reconstructed with an energy of intellectual and artistic fusion that places them among the constellations. . . .

But was this, then, all Raphael's merit, — that he was a lovable illustrator, the most lovable that we have ever had? If with the vanishing of that world, offspring of antiquity and the Renaissance, we now live in; with the breaking of that infinite chain of associations each link of which has the power to make us throb with joy, should another culture ever upspring, and in it people capable of appreciating art, what (if by miracle his work survived) would they find in Raphael? As an illustrator he would mean at the utmost no more to them than, as mere illustrators, the great artists of China and Japan mean to us. He would not embody their ideals nor express their aspirations, nor be conjuring up to their minds subtly appreciative sensations, feelings, and dreams, imprisoned, since the glowing years of childhood, in the limbo of their unconscious selves, and needing the artist to fetch them out to the light. They could

enjoy him only as we who know nothing or next to nothing of the myths, poetry, or history of China and Japan yet take pleasure in the art of those countries, — as pure art, independent of all accidents and all circumstances, confined to the divine task of heightening our vital and mental processes. And as pure art, what supreme distinction would they discover in Raphael? Such as were wise enough to continue their quest, although they found him lacking in the qualities essential to the figure-arts, lacking also in the gifts which make the great craftsman, would end by seeing that he, Raphael Sanzio, was the greatest master of composition — whether considered as arrangement or space — that Europe down to the end of the nineteenth century had ever produced.

For Raphael was not only the greatest space-composer that we have ever had, but the greatest master of composition in the more usual sense of grouping and arrangement. In the ceiling of the Stanze is a "Judgment of Solomon." Have you ever seen a flat space better filled, a clearer arrangement and better balance of masses? A kindred effect you may see in the Farnesina, where concave spherical triangles are so admirably filled with paintings of the various adventures of Psyche that you think of them as openings revealing scenes that are passing, never as awkward spaces almost hopelessly difficult to deal with.

But hard as it may be to fill spaces like these, it is yet no task beside the difficulty of treating one group, perhaps one figure only, so that, perfectly dominating the space at command, it shall not become too abstract and schematic and fixed, but shall suggest freedom, evoke an environment of air and sunshine. When looking at the "Gran' Duca Madonna," has it ever occurred to you to note that the whole of her figure was not there? So perfect is the arrangement that the attention is entirely absorbed by the grouping of the heads, the balance of the Virgin's draped arm and the Child's body. You are not allowed to ask yourself how the figure ends. And observe how it holds its own, easily poised, in the panel which is just large enough to contain it without crowding, without suggesting room for aught beside.

But great as is the pleasure in a single group perfectly filling a mere panel, it is far greater when a group dominates a landscape. Raphael tried several times to obtain this effect, — as in the "Madonna del Cardellino," or the "Madonna del Prato," — but he attained to supreme success once only — in the "Belle Jardinière." Here you have the full negation of the *plein-air* treatment of the figure. The Madonna is under a domed sky, and she fills it completely, as subtly as in the Gran' Duca panel, but here it is the whole out-of-doors, the universe, and a human being supereminent over it. What a scale is suggested! Surely the spiritual relation between man and his environment is here given in the only way that man — unless he become barbarized by decay or nonhumanized by science — will ever feel it. And not what man knows, but what man feels, concerns art. All else is science.

To resume, Raphael was not an artist in the sense that Michelangelo, Leonardo, Velasquez, or even Rembrandt was. He was a great illustrator and a great space-composer. But the success he attained was his ruin; for, obliged in the later years of his brief life to work hastily, superintending a horde of assistants, seldom with leisure for thought, he felt too pressed to work out his effects either as illustration or as space-composition; so that most of his later work lacks the qualities of either of these arts, over which he was the natural master.

WILHELM LÜBKE

"HISTORY OF ART"

THE thing that is most worthy of admiration in Raphael is a certain harmonious combination of all intellectual endowments, such as is but rarely seen even in the greatest artists. While in other men, even of the first rank, one gift or another pre-

dominates,—whether it be the gift of strong characterization, or that of producing the highest expression of the sublime,—in Raphael we find all the individual traits of intellectual life incomparably equipoised; and the highest expression of this harmony is perfect beauty. But this beauty does not consist merely of sensuous loveliness or fascinating grace: it is thoroughly permeated by thought, and strongly characterized. Each beautiful form nobly and powerfully expresses one or another feeling of the soul, ranging from the tender to the sublime. . . .

Raphael ranks as high in grand symbolic paintings as in bold historical compositions. He is as great a master in the dignified treatment of Christian subjects as in his graceful and animated treatment of ancient mythology; as great in portraiture as he is inexhaustible and thoughtful in religious painting, properly so called, and especially in Madonnas and Holy Families. And with all this vast creative activity, he recognized only one self-imposed limitation,—beauty. Hence, though his span of life was short, his works are imperishable. He steadily progressed: but he was ever true, beautiful, and pure, and freer than any other master from superficiality and mannerism; and he produced a vast number of works, elevating to men of every race and of every age, and before whose immortal beauty artists of every school unite in common homage. — FROM THE GERMAN BY CLARENCE COOK.

The Works of Raphael

DESCRIPTIONS OF THE PLATES

“THE GRAN’ DUCA MADONNA”

PITTI PALACE: FLORENCE

IN describing this picture Gruyer says: “Humble, gentle, radiantly beautiful, and full of grace, the Virgin stands before us looking down upon the Child, whom she holds on her arm. The red dress is visible only across her breast, for a full blue mantle falls from the crown of her head over her shoulders and envelopes the rest of her figure. A transparent veil mingles with the bands of her blond hair and comes down over her forehead without detracting from the nobility of her brow. Her features, calm and serene but not impassive, are of a beauty which even Raphael has seldom surpassed.”

Towards the end of the last century this picture was in the possession of a poor woman in Florence, who sold it to a dealer for twelve crowns (about twenty dollars). It was afterwards purchased by the Grand Duke Ferdinand III., who prized it so highly that he would never be separated from it, but took the picture with him wherever he went—on all his travels and even into exile. Hence it became known as the “Madonna del Gran’ Duca,” or “del Viaggio” (of the Journey). It is painted on panel, and is entirely by Raphael’s own hand. “It excels,” says Kugler, “all his previous Madonnas in the charm of a profound feeling, and is the last and highest condition of which Perugino’s type was capable.” According to Morelli, however, it is more suggestive of Timoteo Viti than of Perugino, not only in the absence of that dreamy, languishing air characteristic of the later master, but in its flesh tints, which are brighter than Perugino’s tone. Eugène Müntz says: “It marks the enfranchisement of the young master. The modelling has acquired a firmness and surety unknown to the Umbrian school; amber-colored though it is, the coloring has become clear, vivid, and brilliant. The type is also singularly different from the types held in esteem in Perugia and its environs.”

"MARRIAGE OF THE VIRGIN"

BRERA GALLERY: MILAN

THE most interesting example of the first period of Raphael's development is the "Marriage of the Virgin" (Lo Sposalizio), which is inscribed with his name and the date 1504. "It may be said to mark Raphael's emancipation from pupildom, his début as an artist;" writes Gruyer. "As a subject for the picture he took a theme which had been a favorite subject for over two centuries. Giotto, Fra Angelico, Ghirlandajo, Perugino,—all the greatest of his predecessors,—had repeatedly depicted the marriage of the Virgin, and beautiful as some of their versions were, it remained for the young Raphael to say the last word, to treat the subject finally, definitively, and for all time."

It has heretofore been believed that in this composition Raphael had closely followed, though he had greatly improved upon, a very similar picture by his master Perugino, now in the Caen Museum; but recently Mr. Bernhard Berenson has cast grave doubts upon Perugino's authorship of the Caen picture, believing it not to be by Perugino at all, but by Lo Spagna; and that thus, so far from being the prototype of Raphael's "Sposalizio," it postdates and imitates the latter picture.

In his treatment of the subject Raphael followed the accepted legend, in which it is related that there were so many competitors for the Virgin's hand that the High Priest ordered every unmarried man of the house of David to lay a dry rod on the altar, and declared that he whose rod should give forth buds should be the husband of Mary. Among the rivals was Joseph, an elderly man and a widower, who already had sons and grandsons. His rod alone budded, and as it did so a dove descended from heaven and lighted upon it. Among the Jews marriage was a civil contract rather than a religious ceremony; this explains why the espousals are represented as taking place in the open air outside the temple. In Raphael's picture, the Virgin is attended by five young women, St. Joseph by five young men. The latter are some of the rejected suitors; and one in the foreground breaks his rod, which has failed to blossom.

"In this work," writes Julia Cartwright, "the superiority of Raphael's art to that of his master Perugino was manifest; and when he wrote 'Raphael Vrbinas, MDIII' on the cornice of the temple in this picture he must have felt that he had nothing more to learn from Perugino."

"MADONNA OF THE CHAIR"

PITTI PALACE: FLORENCE

THE "Madonna of the Chair," which derives its name from the chair (sedia) in which the Virgin is seated, was painted about 1516.

"No picture of Raphael's," writes Professor Anton Springer, "is so universally popular; no work of modern art is so well known. The studies for this painting show that its origin was contemporaneous with that of the 'Madonna of the House of Alba.' In character also the two are related, and in both Florentine influence is perceptible. The 'Madonna of the Chair' is expressive of the tenderest union of mother and child, glorifying, as do so many of the Florentine Madonnas, the joy and blessedness of young motherhood; but instead of a light and tender coloring, its broad manner stamps it as Roman rather than Florentine. The Madonna is seated in a chair, her arms encircling the Child, who nestles close to her, tenderly pressing his little face to hers. Both look out from the picture—the Mother quietly happy, the Child content to be safely sheltered in the protecting arms. Close beside the group stands the little St. John with his reed cross, gazing up lovingly and devoutly, with folded hands, at his companion."

"The 'Madonna of the Chair,'" write Crowe and Cavalcaselle, "proclaims Raphael a colorist akin to the Venetians in the glow of its flesh and the crystal purity and brightness of its pigments."

"PORTRAIT OF POPE LEO X."

PITTI PALACE: FLORENCE

RAPHAEL'S greatest achievement in portraiture, and one of the greatest portraits in the world, is this picture of Leo X. between two cardinals, which he painted in Rome between 1517 and 1519. *Giuli Romano*, by his own statement, executed some of the draperies, but all the more important parts of the picture are by Raphael's own hand. It shows us the Pope who "from the universality of his knowledge and the delicate refinement of his taste was acknowledged to be the supreme patron of arts in the sixteenth century" clad in a robe of white satin embroidered with gold, over which he wears a cape of purple velvet bordered with ermine. Seated at a table, he holds a reading-glass in one hand, and with the other turns the pages of an illuminated breviary. Behind him stand two cardinals, his nearest relations; on the right his cousin *Giulio de' Medici* (afterwards Pope Clement VII.), and on the left his nephew *Lodovico de' Rossi*. The likeness of Leo bears out the contemporary accounts of him, as the cultured, pleasure-loving man, kindly and good-natured as a rule, but hard and crafty in his dealings with others, and vindictive and unscrupulous when his own interests were at stake.

"Filled with gratitude to his powerful protector," writes *Passavant*, "Raphael has almost surpassed himself in this work, which in every respect occupies a unique place in art. Grandeur, truth, style, coloring, execution, all are carried to the highest possible perfection in it." *Messrs. Woltmann and Woermann* consider that "Raphael can here bear comparison with any portrait-painter the world has produced; typical characteristics are grasped and recorded with truth and dignity; texture and detail are equally masterly, and the portrait-group is at the same time a richly colored composition and a miracle of tone in the treatment of the flesh in contrast with the mass of red drapery."

"*Vasari* has noted," write the editors of his "Lives," "the expression of surface texture in the brocade, metal, etc., and his admiration is not to be wondered at, for texture as shown by brush-handling had hardly been attempted up to this time in Tuscan art. Again, the working out of a scale of one color is novel to the time, and as always, when it is skilfully managed, is impressive. Here the scale is of red, scarlet, crimson, purple, brown, the only opposition being the white brocade."

"The portraits of *Titian* and *Giorgione* may surpass this in color," says *Perkins*; "those of *Holbein* in minute rendering of detail, and those of *Rubens* in freedom of touch; but as combining fine color, admirable drawing, truth to character, and high finish, it ranks above them all."

"MADONNA OF THE HOUSE OF ALBA" THE HERMITAGE: ST. PETERSBURG

THIS picture, which, as *Kugler* says, was "executed in Raphael's best and most delicate style by the master's own hand," is said to have been painted for *Julius II.* soon after Raphael's arrival in Rome (1508). It afterwards passed into the possession of the Duke of Alba's family in Madrid, whence its name. It is well preserved, despite the fact that the landscape was at one time completely painted over; for the colors of the new coating were so thick that they were removed without spoiling the original surface. "It is," write *Messrs. Crowe and Cavalcaselle*, "an example of Raphael's most careful work, injured no doubt by abrasion and restoration, yet still in parts exquisite in finish and delicacy of modelling."

"Both in shape and composition," writes *Julia Cartwright*, "this Virgin closely resembles the later Florentine Madonnas. Mary holds a book in her hand, and is seated in a meadow full of violets and wild flowers, leaning against the trunk of a gnarled oak-tree. The boy-Baptist kneeling on the grass with the cross in his hand, and the Christ

changing to his mother's side, recall the children of the Cardellino, but the Virgin's antique costume and finely draped robes bear witness to the painter's Roman studies, and in the background the Tiber is seen winding through the distant Campagna. Two drawings for this Madonna are in the Lille Museum, and on the same sheet is a sketch for another round panel, the 'Madonna of the Chair.' "

"MADONNA OF FOLIGNO"

VATICAN GALLERY: ROME

THE 'Madonna of Foligno,' " writes Julia Cartwright, "was executed by Raphael for the papal chamberlain, Sigismond Conti, shortly before that prelate's death, in 1512. A native of Foligno, the aged bishop wished to commemorate his deliverance from a shell that had exploded near him during the bombardment of that city. At his bidding Raphael painted the great altar-piece which for fifty years adorned the Franciscan church of Ara Coeli, and was then removed to Foligno. After being taken to Paris by Napoleon and there transferred to canvas, the picture was (after Waterloo) brought back to Italy, and finally placed in the Vatican Gallery. The conception is as original as it is noble. Our Lady appears, no longer throned under a canopy, as in the traditional Umbrian or Florentine type, but floating on the clouds of heaven, encircled by a golden halo of cherub-heads. On the flowery sward below, St. Francis, kneeling at the Baptist's feet, fixes his ardent gaze on the celestial vision, while on the other side St. Jerome commends the donor to the Virgin's protection. Between these two groups, a boy-angel stands looking up at the Madonna, and forms, as it were, a link between the saints on earth and the seraph host of heaven. 'It is not possible to imagine,' writes Vasari, 'anything more graceful or more beautiful than this child.' In the background, on the heights above the Tiber, are the towers of Foligno. The exquisite beauty of the Virgin's face, the playful charm of the joyous Child, above all, the magnificent portrait of the kneeling chamberlain, lifting his worn, wrinkled face to heaven, aroused the admiration of all the painter's contemporaries and have made this work memorable among Raphael's Madonnas."

"The picture," writes Charles Clément, "besides its beauty, is of special importance in Raphael's work, in that it denotes a very manifest preoccupation as regards the processes of execution, especially of color. In 1511 Sebastiano del Piombo arrived in Rome. The exclusive study of Michelangelo's works had not yet modified his manner. He brought with him from Venice the brilliant coloring of his master Giorgione. Raphael appears to have been much struck by the vivacity and brilliancy of his painting, and by the seductive qualities that distinguish the Venetian school, and from this time his brush-work became more free and broad and his color more brilliant."

"THE SISTINE MADONNA"

ROYAL GALLERY: DRESDEN

THIS world-renowned picture, called by Symonds "the sublimest lyric of the art of Catholicity," is said to be the last Madonna that Raphael painted, and was executed entirely by the master's hand for the monks of the monastery of San Sisto. In 1753 it was purchased by the Elector Augustus III. of Saxony. It occupies to-day a separate cabinet of the Royal Gallery of Dresden, where it is placed under glass on an altar-like structure, the lower part of which bears an Italian inscription from Vasari which, translated, reads: "For the Black Monks of San Sisto in Piacenza Raphael painted a picture for the high altar showing Our Lady with St. Sixtus and St. Barbara — truly a work most excellent and rare."

"In the 'Madonna of Foligno,' " writes Julia Cartwright, "the artist has represented the Virgin throned upon the clouds and the saints kneeling upon earth. Now he

went a step further and painted the holy Mother and Child descending out of highest heaven, adored by saints in glory, and framed in by green altar hangings. The curtains have been drawn back suddenly, and we see a vision that is for all time. On the left, the venerable Pope Sixtus lifts his devout old face to heaven; on the right, a youthful St. Barbara smiles down at the twin boys who have strayed from the angel band, and resting their elbows on the parapet below, look up with big wistful eyes."

"We are all familiar with that wonderful form," writes Lübke, "arrayed in glorious raiment, borne upon clouds,—a heavenly apparition. She seems to be lost in profound thought concerning the divine mystery; for a Child is throned within her arms, whose lofty mission is foreshadowed in his childish features, while the depth and majesty of his eyes express his destiny as the Saviour of the world. It may be said that in this picture Raphael has united his deepest thought, his profoundest insight, his completest loveliness. It is, and will continue to be, the apex of all religious art. His Madonnas, and, in the highest sense, 'The Sistine Madonna,' belong to no especial epoch, to no particular religious creed. They exist for all time and for all mankind, because they present an immortal truth in a form that makes a universal appeal."

Although a Russian scholar, Jelinek, has recently attempted to throw doubt upon the authorship of this picture, his theory has up to now met with scant credence by the most authoritative critics.

"LA BELLE JARDINIÈRE"

LOUVRE: PARIS

PAINTED in 1507, this picture may be said to mark the term of Raphael's first manner. It was bought by Francis I. from Filippo Sergardi of Siena, and is generally believed to be the work which Vasari says was entrusted to Ridolfo Ghirlandajo that he might finish "an azure vestment which was still wanting when Raphael left Florence."

"Perhaps the most perfect, and certainly the most famous of the Madonnas painted at Florence," writes Eugène Müntz, "is the 'Belle Jardinière' of the Louvre, in which Raphael has given free expression to his love for the beauties of nature. He has painted the tufts of grass, the plants and flowers of the foreground, with a freshness and precision which the Van Eycks could scarcely have excelled, but, like a true Italian, he does not damage the ensemble for the details." And again: "The composition is so perfect that one does not even think of the difficulties overcome. The most beautiful groups of antique statuary are not composed with greater suppleness or science."

"PORTRAIT OF BALDASSARE CASTIGLIONE"

LOUVRE: PARIS

AMONG the most illustrious of those who surrounded Pope Leo X.," writes Gruyer, "there was no more brilliant figure than Count Baldassare Castiglione. Birth, honors, intellect, grace, fortune, all were his. Raphael was his intimate friend, and painted this portrait about 1515, when Castiglione was thirty-seven, though, perhaps from the stress of a too active life, he looks older."

"He is clad," writes Springer, "in a black garment open over the chest, and a gray mantle is carelessly draped over his arm. A black cap with broad turned-up brim covers his head. The colors are laid upon the canvas thinly and with a broad brush. In the flesh a warm, yellow, transparent local color prevails, with fine gray half-tints. Although apparently an impromptu work, painted, so to speak, at one stroke, this portrait shows the most finished modelling in each and every part, and is distinguished for the perfection of its technique."

Mr. Berenson calls it "an exquisite study in gray," and ranks it as one of Raphael's highest achievements in color.

"THE TRANSFIGURATION"

VATICAN GALLERY: ROME

"IN the last work of his life," writes Müntz, "Raphael takes us back to the history of Christ. The origin of 'The Transfiguration' is well known. Wishing to give the town of Narbonne, of which Francis I. had made him bishop, a token of his piety and munificence, Cardinal Giuliano de' Medici ordered, in 1517, two altar-pieces for the cathedral of that ancient Gallic city. One he intrusted to Raphael, the other to Sebastiano del Piombo."

"The picture," writes Knackfuss, "is one of the most powerful. It makes its effect on the spectator by strong contrasts. On the top of the mountain, at some distance, brilliantly lighted in the bright cloud, hovers the transfigured form of the Saviour between Moses and Elias, over the three disciples who have fallen to the ground, dazzled by the brightness. Meanwhile a scene of human misery (based on a passage of St. Matthew, xvii. 16) is being enacted below: the father of the lunatic boy, accompanied by a crowd of people, has entered the presence of the nine remaining disciples. The unfortunate man keeps a firm hold of the boy, who is convulsed with a spasm, and keeps his eyes fixed with a last glimmering of hope on the disciples of Jesus, though he is affected almost to despair by his son's sufferings; two women have thrown themselves on their knees before the apostles; one prays with gentle, mutely eloquent glances; the other, in whom we suppose that we see the boy's mother, cries passionately, almost imperiously, for help; their companions stretch out their hands in supplication. And the nine apostles stand on the other side, deeply moved, seized with compassion, but powerless to help; for He who might have helped has left them and is gone up on the mountain. The contrast is carried through the externals of the picture, too; above there is a harmonious blending of colors and lines, all floating in abundance of light; below there are lines which cross one another roughly, harsh and conflicting colors, and dark shadows. The two persons at the side of the picture, witnesses of the transfiguration, who form an addition meaningless except to the donor of the work, are the patron saints of the Cardinal's father and uncle, Julian and Laurence. Raphael had just finished 'The Transfiguration'—perhaps the last transitions still remained to be added, which would have softened down the overharsh juxtaposition of color in the lower half of the picture—when death overtook him."

"'The Transfiguration,'" write the editors of Vasari, "is not Raphael's masterpiece and is more than equalled by several other works. But it is not in arrangement that it fails; here as always Raphael proves himself a consummate master of composition. The picture suffers from its chronological place in the development of Raphael and of Italian art. In rivalry with Sebastiano del Piombo, the protégé of Michelangelo, Raphael, who could be nobly dramatic, here, in his effort to surpass Michelangelo, becomes declamatory and violent. He has not thought of characterization, but of composition, individual movements, and dramatic effect. Only Raphael, however, could have designed the picture, and it is full of beauties as well as of faults, and therefore is intensely interesting as a study in the psychological development of a master."

THE PRINCIPAL EASEL-PAINTINGS OF RAPHAEL WITH THEIR PRESENT LOCATIONS

BERGAMO, LOCHIS COLLECTION: St. Sebastian—BERLIN GALLERY: Solly Madonna; Terranuova Madonna; Colonna Madonna; Madonna and Saints—BOLOGNA GALLERY: St. Cecilia—BRESCIA, TOSI GALLERY: Salvator Mundi—BUDA-PESTH, ESTERHAZY GALLERY: Esterhazy Madonna; Portrait of a Young Man—CHANTILLY, CONDÉ MUSEUM: Three Graces; Orleans Madonna—DRESDEN, ROYAL GALLERY: Sistine Ma-

donna (Plate VII)—FLORENCE, PITTI PALACE: Portrait of Pope Leo X. (Plate IV); Madalena Doni; Angelo Doni; Portrait of Pope Julius II.; Madonna of the Chair (Plate III); Madonna del Baldacchino; Gran' Duca Madonna (Plate I); La Donna Gravida; La Donna Velata; Vision of Ezekiel; Fedra Inghirami; Cardinal Bibbiena; Madonna dell' Impannata—FLORENCE, UFFIZI GALLERY: Portrait of Raphael (Page 20); St. John the Baptist; Madonna del Cardellino; Portrait of Pope Julius II. (?)—LONDON, NATIONAL GALLERY: Ansidei Madonna; The Knight's Vision; St. Catherine; Aldobrandini Madonna—LONDON, OWNED BY SIR J. C. ROBINSON: Madonna de' Candelabri—LONDON, MOND COLLECTION: Crucifixion—LONDON, BRIDGEWATER HOUSE: Madonna with the Palm—LONDON, SOUTH KENSINGTON MUSEUM: Madonna di Sant' Antonio—MADRID, THE PRADO: Madonna del Cordero (Lamb); Madonna del Pesce (Fish); Madonna della Perla; The Visitation; Lo Spasimo di Sicilia; Portrait of Young Cardinal—MILAN, BRERA GALLERY: Marriage of the Virgin (Plate II)—MUNICH GALLERY: Madonna Tempi; Madonna Canigiani; Portrait of Bindo Altoviti; Young Man of the Family of Riocio—PANSHANGER, ENG., EARL COWPER'S COLLECTION: Two Pictures of the Madonna—PARIS, LOUVRE: "La Belle Jardinière" (Plate VIII); Madonna of Francis I.; La Vierge au Diadème; St. Michael; St. George; Archangel Michael Crushing Satan; Apollo and Marsyas (?); Baldassare Castiglione (Plate IX); Joanna of Aragon; Portrait of a Young Man—ROME, VATICAN GALLERY: Coronation of the Virgin, and Predelle; Madonna of Foligno (Plate VI); The Transfiguration (Plate X)—ROME, BORGHESI GALLERY: Entombment; Portrait of Perugino—ROME, DORIA GALLERY: Portraits of Navagero and Beazzano—ST. PETERSBURG, HERMITAGE: Madonna of the House of Alba (Plate V); Connestabile Madonna; St. Petersburg Madonna; St. George and the Dragon—VIENNA, IMPERIAL GALLERY: Madonna in the Meadow (del Prato)—VOLTERRA, INGHIRAMI PALACE: Portrait of Tommaso Inghirami.

Raphael Bibliography

THE literature upon Raphael is so extensive that it would be impossible to list even an adequate selection from it in the present space. An entire volume has been devoted to it by M. Eugène Müntz, "*Les Historiens et les critiques de Raphael, 1483-1883*" (Paris, 1883), and to this work those who desire an exhaustive bibliography are referred. An excellent catalogue is also given by E. H. and E. W. Blashfield and A. A. Hopkins in their admirably annotated edition of Vasari's "*Lives of the Painters*" (New York, 1897). The following list names only a few of the more notable works upon Raphael.

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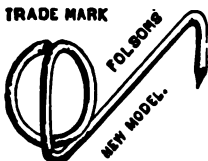
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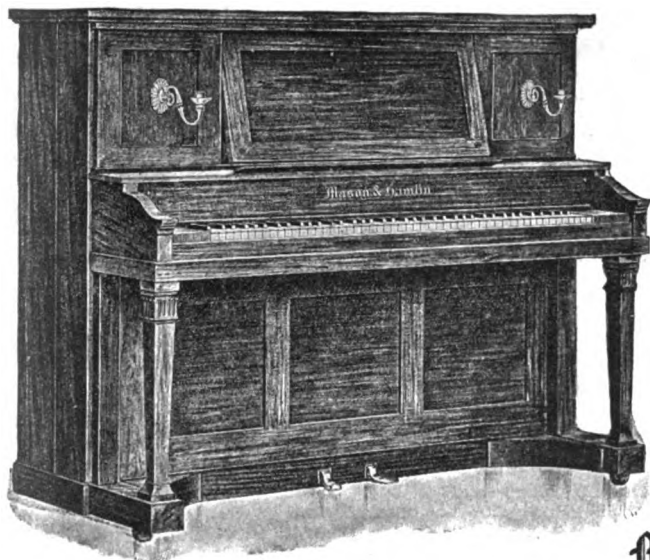
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